



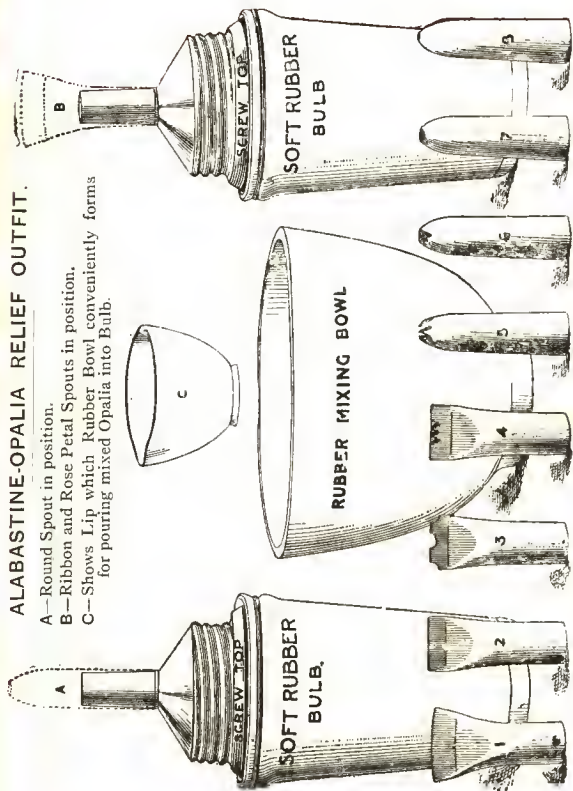


ALABASTINE-OPALIA RELIEF OUTFIT.

A—Round Spout in position.

B—Ribbon and Rose Petal Spouts in position.

C—Shows Lip which Rubber Bowl conveniently forms for pouring mixed Opalia into Bulb.



Written for
Practical Decorators Only.

CONSERVATIVELY

STATED BY

M. B. CHURCH, WHO PATENTED
ALABASTINE FIRST IN 1875,
AFTER PRACTICAL EXPERIENCE
AS A DECORATOR, AND
AMONG DECORATORS CONTINUOUSLY
SINCE THEN IN MANAGING THE
EXTENSIVE ALABASTINE
BUSINESS IN AMERICA.

PAGES 55 & 56 GIVES AN ACCOUNT OF
MR. CHURCH'S EXPERIENCE IN
HER MAJESTY'S HIGH COURTS OF JUSTICE,
AND EXPLAINS WHY SOME MATERIAL
ONCE SOLD IN ENGLAND AS ALABASTINE
WAS NOT DURABLE.





ALABASTINE RECEIVED THE HIGHEST WORLD'S FAIR DIPLOMA AND MEDAL.

Alabastine was represented by its own special exhibit in the main building of the World's Columbian Exposition ; also in the Michigan Mineral exhibit in the Mines Building, and by an exhibit in the Michigan Building ; this building was also decorated with Alabastine throughout, both in high relief and fresco work. A number of rooms were decorated with it in the Fine Arts Building, and all the walls in all of the other main buildings which were plastered so as to receive decorative work were tinted in Alabastine, it was also the only ready prepared wall coating used by the World's Fair Commission on any of the main buildings.

It was also well tested in spraying the rough work, not adapted for doing with brushes, which was executed by M. B. Church's patent machine painting method with a hose, and for this rough work Alabastine proved to be the best, as well as for fresco and relief work and plain tinting. As a result of all these exhibits and this practicable demonstration of the wonderful efficiency, durability and adaptability of Alabastine for the varied classes and grades of work, it received the highest medal and diploma given, with special remarks therein by the officials describing the superior qualities of Alabastine.

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CHURCH'S ALABASTINE-OPALIA.

IN DRY FORM, READY FOR USE IN COLD WATER.

For Freehand High Relief.

(DESCRIPTION OF ALABASTINE FOR PLAIN & GENERAL WORK, PAGE 11.)

The results obtained with this material call forth expressions of admiration, wonder and praise from the best designers, sculptors and architects, and all interior decorators see great advantages in the method for high-class work.

We have not found one, among the many who have inspected the work, inclined to offer an adverse criticism; on the contrary, the universal opinion plainly indicates that Opalia will finally displace all kinds of ready made superficial relief decoratives systems.

With our Alabastine-Opalia machine, and assistants to perform the labor, the artist produces Opalian enrichments direct on the walls and ceilings in high relief, finished in one operation (tinted and blended permanent grounds are first produced with our regular Alabastine) in solid tints, no subsequent touching up or picking out being required; every section is **original and varied to suit the artist**, who designs as he proceeds with the work, or follows the design outlined by the architect.

Obviously this gives great scope for the artist's talent and gives opportunity for advancement in art. It gives him a free hand to create, and to display his individuality, which is impossible in fixing ready-made decorations.

Further, this quick method will induce his clients to have more work done, and the usual large outlay for decoration comes to him instead of his paying the factory the greater part of what he receives,—and the master decorator is thus developing artists, increasing his staff and reputation.

These beautiful and original designs are produced quicker and at less cost than those cast in the workshop

in set duplicate patterns, fixed by the workmen and subsequently painted.

HAND OUTFITS FOR ALABASTINE-OPALIA.

We also supply hand outfits, by means of which the artist produces Opalian relief enrichments without the manual assistance of a workman.

This small outfit answers equally as well as the large machine, except that it is much slower and will not produce such high relief. (See illustration facing page 1.)

PREPARING FOR OPALIAN RELIEF.

Remove all distemper, whitewash, and size coatings, dirt or any temporary coating, cut out cracks and point up with Alabastine, mixed thick, then apply Alabastine for grounds, **not Alabastine-Opalia.**

Our regular Alabastine makes a good and permanent ground for heavy relief work, and can be blended in any desired gradation, stippled, combed or applied smooth and plain. Alabastine-Opalia makes permanent relief work, and will adhere firmly to any solid surface, from absorbent plaster to a sheet of glass.

Where a preparation is needed to stop suction, use a size described on page 20.

It is necessary to use Alabastine-Opalia in different degrees of thickness for the different kinds of work in hand and the different positions. For example—it must be a trifle thicker for a surface with no suction. For leaves, flowers and ribbons it must be much thicker than for scrolls, husks, pearls, &c. The finer the line or the lower the relief the thinner it should be mixed.

The complete pattern or design is sometimes pounced or stencilled on the blended or plain ground, and designers follow their own charcoal outlines.

TO MIX ALABASTINE-OPALIA.

If a tint is to be improvised from the Primaries it is better to loosen and measure the powder carefully to enable one to duplicate, but the best way is to mix the whole dry and draw from that as needed. Frequently tints for the different forms of the design are allowed to diverge a little, as in various shades of old ivory for

example, and where the design includes overlaying, parts may be in a lighter tint, and varied as desired, which may be laid on when the first or under part of the design is set a little, or when dry. Obviously this can be carried into decided or any degree of contrast where the more striking treatment is permissible.

We give proportions to mix for use with our hand relief outfit.

Put about one half-pint of cold water in the rubber bowl, then fill a half-pint measure three and a half times with Alabastine-Opalia (the dry powder being first well loosened up), then stir it in the water thoroughly; this makes a mass as thick as can be well stirred with a stiff spatula (a smooth wooden stirrer, flat and rounded on the lower end to fit the bowl is best). Add to this a few drops of water at a time (in all about one teaspoonful), stir well, and it is the right consistency for Opalia in high relief, including flowers, &c.; if the powder is measured without loosening first it will be difficult to stir out the lumps, and the mixture will be thicker. Should it not stand up well add a little dry powder and stir well, but it is preferable to mix very heavy at first. To put the powder through a coarse sieve loosens it well and makes it mix more readily with water.

For our large Machine mix in the same proportions by measure, and execute the light parts of the pattern first, such as lines, stems, scroll work for brush modelling, etc. It thickens in the machine somewhat in about twenty minutes suitable for roses or any heavy work required to stand out, forming under cuts. It should be all used up in about half an hour in warm weather, and in about three quarters of an hour in ordinary weather, always varying slightly according to thickness and temperature. Do not re-mix or reduce with water after it thickens, as it will have lost its cementing properties after being so treated or kept mixed too long and re-mixed, without the change being readily noticed by the user.

Always keep tools and spatula free from Alabastine of former mixings, or that which has hardened on the edge of the bowl, as it affects the setting power.

KIND OF SURFACE REQUIRED.

The heavy relief work, modelling, &c., in Alabastine-Opalia will adhere firmly and permanently to a painted surface, or to wood, canvas, tapestry, wire-cloth, cement, or plastered walls; but our regular Alabastine (that used for tinting and general decorative work) makes the most suitable immediate ground for this relief work.

For temporary decorations where durability is not essential, for example, Exhibition stands, &c., the relief work in Alabastine-Opalia may be applied over grounds produced with Alabastine-Opalia, or over strong sized distemper, wall paper, &c., but regular Alabastine grounds are permanent on any solid foundation.

The **Modelling**, if desired, may be done with a wet sable or Ox hair brush or Pencil or the usual modelling tools, kept moist, in from two to ten minutes, after Alabastine-Opalia is laid on in medium heavy work, before it hardens, and when set quite dry it may be carved.

It requires **no picking out**, as the ground work is all colored first, and the desired tint of ground and relief is in the Alabastine, unless it is to be painted.

When re-coloring is desired it may be done with any medium usually employed in coloring relief decorations, but we recommend a thin coat of our regular Alabastine, which is specially suited to coating any relief work as it does not fill up the detail, brushing out thinner than either paint or distemper, and hardens with age. See our wood blocks with thirty coats applied one over another, described on page 33.

Elegant picture frames can be made of rough wood with ornamental corners made in fine freehand work, and may be gilded and burnished to taste.

Use our regular Alabastine for all permanent tinting and plain wall coating. It is the only water coating known to the art which will hold heavy relief work permanently, or with which it can be re-tinted repeatedly without filling up the detail.

This re-tinting from time to time is done best by first wetting the old Alabastine coatings, or relief, then one coat applied immediately renews, changing tint if desired.

CHURCH'S ALABASTINE,

FOR PLAIN WALL COATING, LOW RELIEF,
VARNISHING, WOOD FINISHING, PRIMING, &c.

Alabastine is not an experiment. Mr. Church, a practical decorator, has personally directed its manufacture and its introduction and use among decorators since he first patented it in America in 1875.

Alabastine is in a very fine, dry condition, ready to mix with cold water. When flowed on freely, good work may be done **with one coat** on most walls. Best work is done with one coat on prepared walls, and it does good two-coat work without preparation on average walls and ceilings, and works well on those having so much suction that other water coatings would not spread at all.

The convenience and great saving of time so readily seen is not the principal advantage gained in using cold water. It does away with mistakes the painters made in using our hot-water Alabastine, such as not having the water boiling hot, and works well in every way and more to the decorator's liking than any other coating for walls, whether ready made or that which they prepare for themselves.

Decorators who try these goods **enough to know them** do not use their own water colors again, as they can do the work cheaper as well as better and with much less trouble even in plain work with Alabastine, and do not need to remove it to renew, as it hardens with age.

Directions are given on the packets sufficient for plain or general work.

See page 38 for detail description of Alabastine. See index on pages 4, 5 and 6.

OUR THREE PRIMARY SHADES FOR DECORATORS, TO PRODUCE MANY.

We do not intend to furnish this book or these special suggestions to any but practical decorators.

These decorators' shades, shown on opposite page, with the proportions given, are a great help to a good decorator. Having samples to show, without waiting to study out and mix them, he makes the shade himself, and can mix and match again quickly. He can, it is obvious, also make as many other shades as he chooses from these three and the clear white; this set of shades is not sold, except shades A B and 31. As is obvious to a decorator, shades A and B are not adapted for use alone, for general or plain work, they are for intermixing to produce the other thirty-seven shades, and for this they are peculiarly and well adapted. They are sold through dealers, but the proportions required for making the other shades with them are not for general distribution: given only in this book and on the decorators' card.

All especially nice plain or blended work with Alabastine should be stippled. The stencil ornamentation, if any, can be stippled in also, if desired.

There is no finer effect for dwelling-house work than fine or light stippled Alabastine tints, as the samples on page 13, and somewhat coarser. Alabastine produces effects superior to ordinary water colors, however, in plain brushwork, and with one coat as a rule on good walls, or those prepared suitable for any water color, especially if our Alabastine brushes are used.

On application, we furnish decorators with **tint books** (called fans), which show stippling, blending, and larger books of the tints, &c., a sample, also on wood, of various styles of Alabastine tiling and low relief work, combing, stippling, blending, and varnishing.

Mix tints dry, see page 24, to save waste of time and material.

Church's Cold Water Alabastine, in addition to being **the most durable** and beautiful plain wall coating, produces the finest and most elaborate wall decoration, either in low relief or flat; also glazed tile work, &c.

62		6-W ^{ht} 1-31 1-B 1-A	80		4-B 1-A 2 $\frac{1}{2}$ -31
63		4-31 2-B 3-A 5-W	81		10-W 1 $\frac{1}{4}$ -B 1 $\frac{1}{4}$ -31
64		5-31 4-A 3-B	82		8-W 1-31 $\frac{1}{8}$ -B
65		8-W 1-31	83		4-W 1-31 $\frac{1}{8}$ -B
66		4-W 1-A 2-31	84		8-W 3-31 1 $\frac{1}{2}$ -B
67		4-W 3-A 6-31	85		2-W 2-31 1 $\frac{1}{2}$ -B
68		1-A 1-31	31		Primary tint
69		8-W 1-A	86		8-W 1 $\frac{1}{2}$ -31 1-B 1 $\frac{1}{2}$ -A
70		4-W 1-A	87		6-W 3-A 1 $\frac{1}{2}$ -B 1 $\frac{1}{2}$ -31
71		6-W 10 $\frac{1}{4}$ -A 1 $\frac{1}{4}$ -B	88		4-A 1-B 1-31
A		Primary tint	89		10-W 1-B 1 $\frac{1}{2}$ -31
72		10-W 1-B	90		4-B 2-31 10-W
73		4-W 2-B 1 $\frac{1}{2}$ -31	91		4-B 2 $\frac{1}{2}$ -31
74		4-B 1-31 1 $\frac{1}{4}$ -A	92		1-B 1-31
75		6-W 1-B	93		5-31 2-A 3-B
76		5-W 1-A 3-B 1 $\frac{1}{4}$ -31	94		4-31 1-A 2-B
77		4-B 1 $\frac{1}{2}$ -A 2-W	95		8-W 1-A 2-B
B		Primary tint	96		2-A 3-B 8-W
78		10-W 4-A 2-31 3-B	97		5-A 4-B 1-31
79		5-A 4-B 3-31	98		1-A 1-B

OF THIS CARD OF DECORATORS' SHADES A. B. & 31 ONLY ARE SUPPLIED READY MADE.

DECORATORS' SHADES AS THEY MAKE THEM FROM A, B, 31 AND WHITE ALABASTINE. (See Stock Tints page 14.)

CHURCH'S ALABASTINE.

A DRY POWDER, READY FOR USE IN COLD WATER.

BLUE WHITE.		CREAM WHITE.			CLEAR WHITE.
25		26			A
L		20			B
27		24			H
28		29			C
21		22			G
30		23			F
4		31			7
5		6			34

Alabastine Tints show stronger when applied to walls.

PRICE:—5 lb. pkgs., White and all Shades, 1/6 per pkg.

Alabastine Patterns from Stock, applied with our wall brush Shades 5, 6, 7 and 34, are best in one coat work on prepared walls, or with 2/3 white Alabastine added for a first heavy coat.

Shades A, B, 31 and White Alabastine, intermixed, produce the 40 shades shown on p. 13. Intermix before wetting, to save waste.

It is the best foundation for painting walls in oil, and for paper (see page 45), and priming for exterior painting (see page 52). It will do better work for same cost, whether compared with most elaborate frescoing, paper decorations, or the cheap, plain work. It not only takes the place of wall paper, kalsomine (distemper), whitening, &c., for coating and re-coating finished walls and ceilings, but is the best possible finish **for new walls**, in place of the white coat of plaster, making a more durable and better wall, and in any tint desired. It fills and cements the cracks always found in walls, caused by expansion, &c.

For a smooth finish the plastering should be smooth; although it works well on a very rough wall and any rough surface can be made smooth with it by rubbing. See pages 32, 45 and 46.

SANITARIANS ENDORSE ALABASTINE.

Many sanitarians have tried to warn the people of the danger lurking in the old systems of coating walls.

The Michigan, U. S. A., State Board of Health has given much time to the investigation of coatings used on walls, their relation to health, &c. A paper was read before their state convention (and printed by the State), in which the use of paper, kalsomine (distemper) on walls of domestic habitations was strongly condemned, and Church's Alabastine recommended; also the State published a book, by Prof. R. C. Kedzie, entitled, "Shadows from the Walls of Death," and placed it in all the public libraries of the State.

HOSPITALS.

Rooms to be frequently renovated after infectious diseases cannot be made ready for use again so well nor yet so easily or quickly in any other way as by coating and re-coating with this pure, porous, sulphate of lime-cement. The former coat of Alabastine may be washed first, if desired, but not necessarily, as germ life cannot exist in it (vermin will not stay on it), and it hardens with age. It renders a room as pure and sweet as an Alabaster box. (A pocket sample is described on page 33). Painted rooms invariably contain minute cracks into which germs are washed. See also pages 38, 39 and 40.

CHURCH'S DRY SIZED COLORS.

NO SIZE REQUIRED.
READY FOR USE BY ADDING COLD WATER.

PATENTED.

											
Ultra Marine No. 9	1 of 1 1 of 2	1 of 3 4 of 1	Take No. 8	1 of 2 1 of 3	1 of 3	1 each 1, 2 & 3	1 of 1 1 of 3	1 of 3	Red No. 3	Blue No. 2	Lemon Yellow No. 1

WE SUPPLY THE COLORS NAMED ONLY.

In appearance these sized strong dry colors are the same as ordinary dry colors, but are radically different, inasmuch as good work can be produced with them for walls and the like by adding cold water only, while all other dry colors heretofore made required sizes or something added to make them adhesive or available in cold water.

These colors are also adapted for general purposes, *i.e.*, such as tinting, kalsomine (distemper), or oil paints, etc., and do not require the addition of size in adding them to water color mixtures. They remain in good condition mixed in water for many days. They are especially adapted for scenic work.

All the mixed colors shown are from Colors 1, 2 & 3.

DIRECTIONS FOR DRY COLORS.

To mix them in producing other colors, and with white Alabastine, stir them together dry; then this mixture can be drawn from to mix with cold water from time to time as the work progresses. To mix with water, stir $2\frac{1}{2}$ measures of the color in one of cold water; stir thoroughly, and then reduce as may be required for use.

If a wall surface is prepared to receive any water color, these will do good work on it with one coat. Alabastine makes a good foundation coating for them,

There is no limit to the percentage that may be added of them to sized (distemper) white without adding more size.

When used with Alabastine, not more than 10 per cent. should be added to the Alabastine tints, or 20 per cent. to the white, when a permanent coat is required.

NOTE—The Alabastine being a cement which hardens on the wall with age, and the colors being more of the nature of a distemper coat which depends upon glue to hold it on the walls, they weaken the crystalizing qualities in proportion to the amount added to the Alabastine; the ordinary adhesive properties will be sustained, however, as is the case when they are added to whitening and glue and the like

ALABASTINE COATING.

All of the Alabastine work described in the remainder of this book is done with our regular cold water Alabastine (not Alabastine-Opalia), see index, page 4.

PLAIN WORK.

The majority of the surface Alabastined is in plain brush work in the plain tints and white, in which it works nicely, and it is easily done by observing directions on the packets. One experienced in the use of the brush, and especially a decorator, can produce better effects, though no more durable work, than those unaccustomed to such work.

We recommend to those who contemplate hiring a painter to do Alabastining, that they engage one who favours its use. There are painters in every town and city who advocate the use of Alabastine, and who will do good work with it. Our patrons are requested to ask the Alabastine dealer for their names, and such decorators are requested to send us their names and addresses.

While Alabastining is not intricate, it is, however, necessary that every one who uses it should observe the printed directions carefully, even the most experienced decorators, to fully appreciate Alabastine.

AMOUNT AND COST PER YARD.

It requires about one 5-lb. packet to cover 50 square yards of average **smooth** wall for average plain brush work, and on rough or absorbent walls it averages about one-half more, also for heavy brush work.

Alabastine will not cost more than from $\frac{1}{4}$ d. to $\frac{1}{2}$ d. per yard (for the material) for plain brush work; stippling, combing, &c., requires from double to five times as much, according to height of the relief.

THE COST OF PLAIN WORK.

The cost will be understood from this explanation: that the plain tinting and single impression stencilling can be done by painters at about the price of common wall paper and hanging it; the stencil borders at about the price per yard of paper borders, hung, of the same width. Re-coating with Alabastine is done cheaper than the poorest whitening and size work. The cost of washing off old coats, including **cost of sponges**, an important item of expense, and trouble, is saved.

PLAIN STENCILLING.

Plain stencilling is easily done with Alabastine, by mixing it a little heavy, and being careful to only have enough in the brush to cover the surface without a surplus to scrape off against the edge of the stencil. A few minutes' practice will make this easy. An ordinary round paint brush is good for the purpose (without oil in it).

Stencils. We make stencils and give samples and special discounts to decorators who advocate Alabastine; send for circular of patterns.

COST OF THE DECORATING.

If a better class of Alabastine decorating is done, it will cost less than same grade of work in paper or paint and produce better effects, and yet much more durable and healthful. The most of the money otherwise spent for paper and border is thus saved to pay the decorator for work, and he is doing work to his credit instead of hanging printed imitations of real work, as he does in hanging paper.

SHADING WITH STENCILS.

This is done with two impressions, by stenciling with white shellac first, or a strong tint. When this is dry, stencil again with the same pattern, using another tint, and placing the pattern a little to one side and back from the points. This forms a shading on the right and upper edge ; white thus used for a light edge is appropriate and delicate.

LIGHT OR DELICATE EFFECTS.

Alabastine is especially adapted for producing light tint effects in delicate blendings, &c., the crystalline base of which it is made reflects light and color better than whitening or lead, and light tints show distinctly.

If a raised stencil figure is desired with thick Alabastine, in the way of raised leaves or figures applied over a plain wall or ceiling, a good way would be to use the same tints, or nearly so, for the figures that are used for the ground behind them, and the figure will show well in Alabastine. See page 26 for raised stencilling. Our shades require reducing with at least an equal amount of white Alabastine, as a rule.

DEEPER TINTS AND COLORS.

Church's dry sized staining colors are best for strong color work or for deepening tints. See page 16. But if not at hand, and where pronounced colors are insisted upon, they may be made by adding ordinary dry color to Alabastine, first wetting the color with Alabastine, but it would not be as clear and would look more like ordinary distemper, as too much color added weakens the cement, the lustre and the permanent nature of Alabastine. A good way to get stronger effects for lines, &c., is to use flat oil color over the Alabastine; or heavy shellac, which will bring out the Alabastine tint darker. This can be done with varnish for fine lines, but will make the work too transparent for broader space, unless our water enamel is used under it.

RE-COATING, WITH WATER.

To coat old, badly smoked Alabastine without washing off the smoke, give it a coat of water, and apply **one heavy Alabastine coat** after the water strikes in, and before it dries; or sponge off the smoke and re-coat while damp—no whiting and glue coat will stand this. Sample of repeated coating described on page 33.

PREPARING WALLS.

Remove all old Temporary Coatings.

Alabastine forms a permanent coat and should have a permanent foundation.

Alabastine will work as well over old whiting and size coatings as will anything, but cannot be permanent over such. Old coats of genuine Alabastine are all right to put Alabastine over repeatedly.

Cold Water Alabastine works well on walls with so much suction that whiting and size will not work on them at all; but suction should always be stopped for relief work and for best plain work, where they have so much suction that water strikes in instantly. Use any of the usual methods for stopping suction or stains when so bad that Alabastine will not cure them.

AN OIL SIZE FOR SUCTION.

Made of oil and turpentine with dryers enough to dry it, is a good preparation, and enough turpentine must be used to make the oil penetrate, so the Alabastine can adhere to the wall itself; a little dry Alabastine may be added to this to fill rough surface.

Preparation is also necessary in most cases for blending, though some walls can be blended well without; it is necessary for special work or for walls with very **bad suction or stains**. This oil filling should be well dried before the Alabastine is put on—should dry, on the average wall, in one night, so that it will not strike through the Alabastine.

This size is also used over Alabastine, where it is discovered that it is needed, after one coat of Alabastine has been tried; this often kills stains that the oil size alone will not kill. See formula on page 22 for a cheap size.

Alabastine works well over paint, old or new. A wall with **scaling paint** is about ruined ; this often happens where walls have been painted over glue size or distemper, or the cheap resin varnish. We have had complaints about scaling, and ordered Alabastine scales sent us, finding such coats of scaling paint on the back of them. *Alabastine will never scale* from a solid wall or a proper preparation or filling. For scaling paint see page 41.

CHEMICAL PREPARATIONS.

Never use them under Alabastine. **Cheap resin varnish** is not fit to put under any permanent coat (at least not on smooth walls). Good varnish may be used as a size coating, and for many walls it may be reduced largely with turpentine.

No preparation is needed **to stop suction** before applying Cold Water Alabastine for plain work, except in extreme cases, if flowed on freely, but lime or stains and very bad suction often make preparation necessary, and the way to get best results for fine work is to stop suction, as with the best of any water color work, and do the job with **one heavy coat**. Suction must be stopped for all relief work, low or high.

LIME WALLS.

Fresh or strong lime spots in plaster finish will injure most colors—not as much in two coat Alabastine as in distemper—and the blue and green tints should not be used where such trouble is indicated ; try a bit of the surface first.

FILLING CRACKS AND PATCHING.

Cracks are easily filled with thick Alabastine and a brush as the work goes on. It is also good for pointing cracks with a trowel, and to use with plaster of Paris or sand for patching.

TO FILL NEW WALLS, ETC.

Some try to decorate newly plastered walls when they are so green that they can not be done well with anything, though they may appear to be dry.

When rough or brown plaster, and especially that

made without lime, has so much suction that it cannot be easily coated without first preparing, we advise using a filling prepared as follows, if best work is desired.

A CHEAP SIZE.

Dissolve one-half pound washing soda in one-half gallon of hot water; when the soda is dissolved add one-half gallon of genuine boiled linseed oil, stir well, then add to the mixture another gallon of warm water, and lastly, to the whole mixture, one pint of good vinegar.

It is necessary to have the proportions right to keep the oil and water from separating, and to keep the oil from coming through the Alabastine. It will be seen that this preparation, ready for use, costs less than 7d. a gallon. It should be applied freely to rough walls, and should stand at least twelve hours, and longer, if convenient, before applying Alabastine. It is also adapted for use on smooth walls with suction, but more especially for rough walls. It may also be used over Alabastine, where one coat has been applied and did not produce good work on account of suction, &c.

Sometimes a coat of clear soap water will do for this purpose, using one-fourth pound of soap in one gallon of hot water.

WATER STAINS.

A good coat of paint will stop a water stain as a rule, if anything will do it; a heavy coat of good varnish is quicker; some have resorted to laying foil or gold leaf on small creosote stains. Alabastine will cover stains better alone than will ordinary water colors. A coat of Alabastine and a coat of paint over it will kill stains that paint will not kill alone; the Alabastine coat can be made very smooth easily with sand paper for special work.

ABOUT READING DIRECTIONS.

Everyone who uses Alabastine should read the directions carefully, though its use **is very simple**. Decorators are too likely to think that our printed directions are for the novice, and not for them;

such is not the case—not working the same as whiting and glue, &c., and being permanent unlike other water coatings, makes it necessary for them to look the directions over carefully.

We are anxious that the best results should be obtained, and as Alabastine is permanent—that is, will make a permanent coating, and will harden with age, while all ordinary water coatings are temporary, there is inducement to the user to read instructions, that he may use it properly. When we say permanent, we mean **as permanent as the wall** or surface it is applied on. Old whiting and size coats should always be taken off before applying anything for a permanent coat.

DIRECTIONS FOR MIXING.

The directions on the packets as below are sufficient for all but the special work.

Users often write us, asking questions (fully answered on our packets), and explaining the trouble they had, which we saw could have been avoided had they read our general directions; therefore, we repeat them here.

To mix easily, stir $2\frac{1}{2}$ measures of the dry Alabastine in one measure of cold water. Stir it thoroughly, until smooth and free from lumps, before reducing it. Try it on the surface to be coated, and if it does not spread well, add a little more cold water at a time until right. If the surface has some suction, it will require enough water added to make the proportions about one measure of water to one of the dry powder for plain brush work. If no suction, like a painted wall, use about one of water to one and one-half of dry Alabastine, mixing first in less water, as above.

When carelessly mixed, thin, it will contain small, soft lumps, and though they will brush out nicely and do but little harm in plain work, they should be well worked out for combing, &c. It is easy to stir it to a smooth, heavy paste, unless too much water is used; if so, and too thin to stir the lumps out, add more dry Alabastine to make it mix well. If too much water is used for first mixing, it will foam, and not work as smooth as when mixed as directed.

It can be flowed on heavy, and it brushes out well, and good work may be done with one coat on any wall prepared for a good job in any water color. It should be used as heavy for first, or one coat work, as it will spread well; then, in case a second coat is required, a good body is formed to receive it. Being cold, it is not as heavy as it appears, as is the case with any jelled mixture; it is often, therefore, used too thin for first coat to stand recoating well.

When it is known that a second coat will be required, the first for a non-absorbent or gloss surface should be mixed very heavy and brushed out well, and then flow on a thinner coat with a full brush.

Brush it well for most walls, and especially for fine combing; when used on wood work, brush like paint.

It dries out better than ordinary water colors on the average wall, and one great advantage to the painter is that in case of a mistake in drying out, or stain, instead of having to remove it from the wall, it can be recoated; the room should not be closed after, but allow a circulation of air until dry.

DON'T KEEP OVER NIGHT.

Being a cement it will not keep, for durable work, mixed in water over night, and while it will usually keep for half a day or more, it is safer not to leave it longer than four hours, for the reason that it may have lost its strength and the damage not apparent to the user; and as it is ready for use when cold water is added, there is no necessity for mixing ahead.

It should not be kept longer than $1\frac{1}{2}$ to 2 hours if mixed thick for low relief work.

GIVE IT A GOOD CHANCE TO DRY.

After a coat is applied, do not shut the room up tight, but give a chance for circulation of air, and heat the room, if in very cold weather.

TO MIX AND COMBINE TINTS DRY.

The Alabastine should first be thoroughly loosened up before measuring, for the reason that a cupful of it as

packed in the packet would nearly fill two cups when loose.

Measure the tints in the proportions required, and stir them together dry; they will mix more readily than will any powder in water, and then this mixture may be mixed with cold water as needed, instead of mixing for the whole room at once, as necessary when tints are produced wet, and thus the last bit wet may be used up in finishing the room, with no waste whatever. It is also better to measure the water and the powder in mixing, as the desired heft, once determined for the wall, can be quickly duplicated for another mixing to finish the room. By mixing the tints in this way the patron can have the same shade made again to match in future if record is kept.

Ordinary dry colors may be used in it, to a reasonable amount, to deepen the shades, but they dull its lustre and weaken the cement; better work is produced with our shades. See description of our dry cold water staining colors on page 16.

ALABASTINE IN LOW RELIEF WORK.

HEAVY COMBING AND STIPPLING.

First stop suction for all heavy work. See page 20.

To get the beautiful, smooth effects, and yet raised in good form as high as, say, $\frac{1}{4}$ inch, in light pointed stippling and heavy even combing, stir three cups of Alabastine in one of cold water; stir until smooth. When this is thoroughly stirred, let it set a few minutes, and stir it again. It is then ready to use for heavy work, the height being regulated by varying the degree of thickness and the amount applied to the surface. It is as easy to mix often, but it remains in working condition in the dish thick one and a half to two hours.

If this is tempered just right, beautiful heavy combing can be done, leaving the tops of the ridges round and smooth as though they had been rubbed, to take fine gloss finish, as can not be done with any other material now known to the art. The comber follows a little behind the one who applies it.

A little water is sometimes needed after mixing as above to make it smooth.

Oil in Alabastine. To stir one-quarter to one-half pint of linseed oil with each 5lb. packet makes it work better for very heavy combing, &c. The oil is stirred in after the Alabastine has been mixed thick in cold water.

The heavy relief work is not used much in a general way to cover large surfaces, but for such as vestibules, and for dados or wainscoting in dining rooms, passage ways, &c., and, when varnished, for bath rooms, &c., or for ornamentation.

FINE AND LOW STIPLING.

For medium relief, or low stippling (crinkled work), use two measures of Alabastine to one of cold water, mixed thicker first, as on page 23; and for the very fine, sharp stippling, it should be heavy and well brushed out.

It pays to stipple any good job, and for ordinary work when mixed as for plain coating, if applied freely. One coat thus applied and stippled does best work on average walls, and is easily done.

Stippling can be done on any surface without great suction, and works well over a heavy plain coat of Alabastine.

TOOLS FOR COMBING AND STIPLING.

An ordinary fine steel graining comb, with one or two teeth taken out, regularly, leaving three together, makes a good comb for the heavy combing; medium fine combs are used without taking out the teeth to produce our very fine combing. A fair comb can be made of wood, or lead, or other sheet metal, &c.

Heavy stippling is nicely done with a block of wood or spatula. A good stippler, for fine or light stippling, is a block of wood with carpet (having a long fibre) fastened on its face, with the edges projecting over the edges of the block half-an-inch to form a suction. Wash it out every night; and to change tints; the ordinary wall stippling brush is best. See page 44 for Brushes.

STENCILLING IN RELIEF.

Take any ordinary paper stencil and spread thick Alabastine over the surface with a spatula or otherwise,

mixed thick as on page 25, to the depth required, then cut out the figure by pulling the stencil up through carefully. It is best to use Opalia-Alabastine for this raised stencilling; the rough edges, if any, can be sandpapered off when dry; see also page 19.

HEAVY RELIEF WORK.

See Opalia, page 7.

PIPE WORK.

Our regular Alabastine, or Alabastine-Opalia, is especially adapted for pipe, or tracery work, which continues in favour. It works in well as lines in low relief work, and to **trace the edges of stencilled patterns** in light raised lines, say, $\frac{1}{8}$ to $\frac{1}{4}$ inch in height, etc., see also page 19. The only caution necessary for pipe work is to be sure that it is heavy enough, and stirred until perfectly smooth while thick, or before thinning. It will work well when it seems too heavy (as in all Cold Water Alabastine work). If it spreads or runs it is too thin. Our small Opalia outfit is good for this work, also our Opalia machine.

BRONZING AND GILDING.

Bronzing and gilding works well and holds well on Alabastine. It may be applied dry without sizing, especially to relief work, if dusted or laid on before the Alabastine sets, and when this is done with leaf it can be burnished and will prove very durable. The ordinary liquid bronze can be used. Ardenbrite is well adapted for such use over Alabastine, and it holds its color better than does ordinary bronze.

A nice glittering effect is produced by throwing ground or flake mica, isinglass, or bronze against the Alabastine, before it is dry. It can be done very well with a soft pad, a brush, or by blowing the bronze off a sheet of paper.

FLASHING.

A good effect is produced by brushing over the top of heavy combing or heavy stippling, &c., when dry, with a tint that will harmonize, or with bronze.

Cleaning Alabastine. Alabastine decorations can be cleaned with bread or prepared dough, as paper is sometimes cleaned, and stands repeated cleanings.

N.B.—The spacious counting room of the Chicago Inter-Ocean, decorated in very light Alabastine tints and in low relief without varnish, was cleaned in this way three times, equal to new, and five times in seven years, and nearly as good as new the last time; then it was redecorated in Alabastine, and the old coat was harder than when first applied.

ALABASTINE OVER PAPER.

Old wall paper can be coated with Alabastine, and it has been used on new paper to change tints, &c.; it will not loosen the paper, and patches may be stuck on with it of old newspapers for rough work while coating; one coat is enough, as a rule. It is better to take the paper off, and Alabastine the wall, however, if solid enough to stand the removing of the paper.

WATER ENAMEL, TO VARNISH.

First give the finished Alabastine a coat of Water Enamel, using one ounce packet in a quart of water. Two coats are used to insure the thorough filling of every spot. Sent, post free, at 5d. per packet, and sold at 4s. per pound in the packets.

If only one pint of water is used it may be done with one coat, but the other way is safer, and but little more work. Soak it first in a little of the water (warm or cold), then add the remainder, hot, and apply while warm.

FLAT OIL PAINT TINTING.

One coat of the Water Enamel as a light filling is used over Alabastine before coating with flat paint to get a good job with one coat in light shades; if two coats are used no filling is required. See pages 43, 44 and 45.

ALABASTINE TILING.

Samples of these tiles, fine and coarse stippling, combing and blending, &c., on wood, will be sent to decorators on application.

The Alabastine tiling is more appropriate FOR WALL DECORATION than is the pottery tiling, and yet it only costs about one-eighth as much. This brings it to a price where all can afford to use it for vestibules, dados, bath rooms, and the like ; also for wainseoting in public buildings in place of wood.

It is done by first putting on the heavy Alabastine in smooth relief, and when this is dry it is glazed with varnish, using a very little fine color with the varnish to blend the tile from corner to corner. &c., and clear varnish to brush off the raised portions, making them lighter ; or this lightening of points may be done by wiping off the high places before the varnish sets too much. A coat of our Water Enamel, described on page 28, must be put on the Alabastine coat and dried before varnishing, being careful to touch every spot, and it is safer to use two coats of enamel.

For a plain or crinkled tile the artist should have from one to two shillings per square yard, according to amount to do and the care and skill used. Then if more elaborate embossing is done, say every fourth tile, the work will amount to much more. One kind is what we call

FLOWER TILE,

is produced with an ordinary small round hollow brush with the heavy Alabastine. After the Alabastine is applied, before it sets, this brush, filled, is pushed against the wall so as to spread the bristles in all directions, and drawing back carefully, forming a flower or rosette ; the blocking off may be done with a knife and a straight edge of wood, with wire nails driven through it to keep it away from the wall, and this is done, ordinarily, before the flower work, &c., is produced, and after the crinkling or combing, and before it sets ; the creasing knife should be wet occasionally. The tiles may also be outlined with raised lines, or pipe work. See page 26.

Another kind is what we call DOUBLE EMBOSSING—first combing the tile with fine combing ; then when that is dry, put on low stippling or crinkled work over it, this being done with a pad or spatula, which draws

the second coat out of these corrugations, making them appear as they go under this top embossing. This second coating should be thin and yet heavy enough to stand up in a wavy form, not in sharp stippling.

TREES AND TREE TILING.

This is very nice and curious. Take a block of wood the width of a tile, one way, and about one-tenth narrower than the tile up and down; this is better to be slightly round at the upper edge, and about as when warped by wetting one side; then put the thick Alabastine on the wall surface, also on the block, thicker at the lower edge, press the block against the surface until the air is out from under it, then raise the upper edge slowly and at the same time shove the block down a little; this forms a kind of base at the bottom, from which the trees will protrude, which will be heavier at the trunk, and the branches will form and taper gracefully, making more perfect trees and more variety than any artist could make by hand. (Tree friezes can also be made with a large block.)

TO VARNISH ALABASTINE.

This varnishing cannot be done successfully without a good filling under it. Our Water Enamel is best, but best isinglass will do; the varnish would penetrate through the work, making it transparent, unless this is used. See page 28.

The enamel does not act like an ordinary size, but unites with and goes into the surface of Alabastine, making it hold varnish, without blurring its lustre.

N.B.—As it is easy to make bad work in varnishing it is best to try a small patch of the surface first, and if varnish strikes through in spots give it another coat of the Water Enamel to be sure every spot is filled with it.

Some like the mottled and half transparent effect, however, obtained when heavy work is varnished without the enamel.

The best varnish for the purpose is "WHITE COPAL," but for the average work a good light Copal will do the work nicely. It must be a first-class, quick-drying,

Copal varnish, and one coat only is necessary, if the varnish is good and used clear.

Demar varnish, if good, may be mixed with an equal amount of light Copal for light tints, if the white Copal is not easily obtained, and will produce very good effects, but it does not dry so well. Varnish holds its lustre better on Alabastine than on wood.

VARNISHING PLAIN WORK.

Our Water Enamel mixed according to directions, see page 28, and two coats applied on the light or plain wall work fills it, so that it will take varnish, but the pure and porous Alabastine coating is more sanitary, gives a chance for "wall respiration," and is so easily recoated that it will hardly pay to varnish such work (plain brush work on walls), but is well for the low relief sections to wash them, and recoat the plain work. The plain work can be recoated properly as cheaply as a wall can be washed, and the effect is more delicate than with varnish, and is more healthful. Varnishing is proper on tile work, &c.

VARNISHING WHITE ALABASTINE FOR WOODWORK.

Quick, cheap white gloss work, for woodwork in bedrooms and the like, and for picture rods, may be done in very smooth enamel finish, or combed, stippled, &c. A good smooth surface can be made by putting on from two to three coats of white, quite heavy; then sandpaper this down smooth, to cut out brush marks, being careful to not sandpaper the edges off too much, to the wood. When this is rubbed smooth dust it off and give two coats of our enamel mentioned page 28; when dry apply white varnish or a white enamel finish. This may be varnished for rubbing, and a very good enamel is thus made.

A good way is to stipple or crinkle, and then varnish without sandpapering the Alabastine or rubbing the varnish, being careful to have the Alabastine smooth, which can be done easily by using care to temper it just right with water, and stirring.

The Alabastine for this work can be applied directly on new wood or over old paint. Now it will be understood that this is not like an oil paint to stand soaking with water, yet the varnish on it will make it stand all the washing that such rooms are likely to get, and it is absolutely proof against turning yellow, unless the varnish turns.

This being a water cement, as explained above, it will not do for such as window sashes, but they can be done with lead, &c. Alabastine must have a good chance to dry. Alabastine is **a good cheap finish alone (without varnish), for woodwork, doors and casings** in bedrooms, &c., as it is as easily brushed over new as paint is washed. Spots may be removed with sandpaper, and it will stand some washing to remove surface spots and will not rub off dry, even after it has been sandpapered.

THE BEST WHITE FINISH FOR WOODWORK.

We recommend the following method as being better than the most expensive white gloss or rubbed enamel surface for wood work in delicately furnished ladies' boudoirs, &c. It is well known that any painted or varnished woodwork finish, either in white or delicate tints, changes colour, but **this finish will never change**, and while it is not washable, **it is durable**. It is done as follows :

Apply about three to four coats of Alabastine, mixed as first given on page 23 for first coat, which must be brushed out well, and then another cup of water is added for other coats. These coats can all be applied the same day, though in extremely hot weather it may be well to let the first coat stand over night to harden, so as to avoid possible cutting through on the sharp corners of moulding, &c., in applying the second coat.

When dry, sandpaper it (carefully so as to not cut off from the corners) *until the brush marks are all out*. Then dust and wipe off thoroughly with a dry cloth, and the finish is **complete in one day**, and no smell of paint in the room.

This sandpapering is easily and quickly done by using about No. 1 paper mainly, then finish with fine paper. It requires much less labour than to produce a **smooth finish** in any other way, and after being thus wiped off it is a hard, beautiful dead white or tint. Only light tints, if any, should be used for best work.

Should this become soiled (with anything, except grease, to penetrate it), the spot can be easily removed by light sandpapering. This can be gilded, or ornamented with flat oil colour if desired. Spots of grease can be cut out, refilled and sandpapered.

THE BEST RUBBED ENAMEL PAINT.

The most durable and best enamel varnish finish (rubbed white or ivory finish), is made by coating with Alabastine, two to three coats, then rubbing in oil with pumice stone (lump or with felt) or with sandpaper to produce the surface, then wipe off the oil. This is then ready to take a coat of zinc or any colour, with some oil in, but if left to dry, flat color only should be used, as oil then cannot penetrate it. This makes the best possible surface and a quick job, ready for varnish the second day from the wood. This surface will not crack, being a pure oil and cement coat, which also helps to preserve the varnish. Rub the varnish or enamel in the ordinary way. Page 46 gives directions for rubbing in oil.

A POCKET SPECIMEN, REPEATED COATING.

Send for a little pocket sample with 30 coats on wood. It shows that any number of coats can be applied on walls from year to year. These sample coats can be polished like an agate, by rubbing with a pearl knife handle, or any such smooth surface. It is thought that the polished walls of Pompeii were done in this way. These samples, which have been sent out by Mr. Church each year for twenty years, prove positively that Alabastine **hardens with age**, as claimed, instead of softening as ordinary water coatings. Our suggestion on the label, to carry the small piece in the trousers pocket, shows that we know that to so subject it to moist warmth and wear will

help to prove its wonderful durability. Some of these pieces have been so carried many years and the coatings have not been worn off, but have hardened and become more firmly cemented together and polished with wear by contact with coin, keys, and the like in the pocket.

SPONGING OR SPATTERING.

Cold Water Alabastine works nicely in a wall stippler or a sponge for stencilling; a nice effect is produced in this way by not covering all of the pattern, only showing a faint outline; leaves or all over patterns are thus easily done. Some thus use the same tint as the background to soften stencilling where it proves to be too distinct when dried out, &c. A stippler is used in this way to produce a spattered or etched effect all over the surface. This is also nicely done with a sponge, partially filled with a tint a little removed from that the wall is coated with. This is a good way to hide defective brush work or stains, and is very quickly and easily done. It is also a good way to change or soften a tint. Try this spattering, over plain coating, in one, two or more tints. This can be put on the walls of the average room in twenty minutes, as thick as is usually done in plain work.

Some good work has been done with a sponge, without using the coating brush at all, with two or more tints used in a promiscuous way.

PLAIN PATTERNS DESCRIBED.

Description of designs for rooms may be of use. Some of these are described as touched by hand with shellac, &c. Varnish is used in the same way, bringing out the tint darker as a shading. This may be done with the stencil, double impression, as described on page 19. A harmonizing, dark shade would do well for this shading, or a white, high light instead. The tints here described are all made by the decorator from our three primary tints and white.

See special tints on page 13, and make them from the three primary tints and white, in proportions given on the right of each shade. See description of designs from stock tints, page 36.

Design A. This ceiling field is to be in tint 89, ornamented with stencil in tint 80, touched by hand with white shellac for shading ; lines in gold with a band in tint 80 ; frieze tint 90, stencil in tint 89 ; wall tint No. 91 ; lines in gold.

B. Ceiling in tint 84, band tint 73, lines gold, stencil in tint 97, touched with shellac, and gold ; frieze blended from tint 84 below into tint 94 ; wall, tint 94, band tint 83, lines gold, stencil in tint 82, B, 31, and 97, touched with shellac.

C. Ceiling field tint 86, style 87, stencil leaves on the field in tint 87, touched with shellac, lines in gold ; wall and frieze tint 87, stencil all over wall with gold, frieze stencil in tint 88, touched with shellac and gold.

D. Ceiling tint 72, stencil in tint 73, touched with shellac and gold, lines in gold ; frieze tint 73, wall tint 74, ornament all over wall in shellac ; ornament 78, touched with shellac, lines in gold.

E. Ceiling field in tint 62, style tint 64, field divided in 8 inch squares, with lines in shellac, with stencil, in tint 64, in the squares, touched with shellac ; wall and frieze tint 64, stencil in tint 62, and stencil all over the wall in tint 62, touched with gold and shellac ; lines shellac.

F. Ceiling blended tint 69 into tint 82, stencils in tints 80 and 85, touched with shellac ; wall tint 85, band tint 83, lines gold, ornament in tint 80, then stencilled in shellac, touched with gold.

TINT COMBINATIONS.

The forty shades shown on page 13 (only three being ready made) are arranged in sets (most of them), as they may be used in rooms ; take for example No. 88 for side wall, 87 for frieze, and 86 for ceiling. When there are six together, as with 81 to 85 and 31, either the upper three or the lower or centre three or the six may go together as here arranged.

Nos. 64, 63 and 62 make a nice set. The next set is Nos. 68, 67, 66 and 65. Nos. 74, 73 and 72 look well together ; also Nos. 92, 91 and 90, and so on through the entire lot. No. 80 stands by itself.

PATTERNS DESCRIBED IN STOCK SHADES.

These designs are plainer than those described above, but very practical. in our ready made tints.

Design No. 1. CEILING field in two parts white and one part tint No. 28, with stencil in tint No. 28, touched with white shellac.

The shellac brings the color out darker, gives a satin effect, producing a good shading (as in using a darker tint for shading or edging), but stencilling with Alabastine is done without touching up or shading, as a rule. The heavy white shellac is very practical and nice, alone, for lining and stencil work.

This WALL in tint No. 28; stencil in shellac, not covered solid in the centre of the figure.

No. 2. CEILING blended from white in the centre into equal parts of white and tint 21 on outer edges; stencil in tint No. 21, touched with shellac.

WALL, one part white and one part No. 21; frieze two parts white and one of No. 21; frieze stencil in shellac, not covered solid. Wall stencil below frieze in shellac, solid.

No. 3. CEILING in tint No. 23 and white, stencil on edge of field in white. Stencil figures of leaves, &c., all over the field in white.

WALL in tint 30; frieze equal parts Nos. 23 and 24; frieze stencil in white with stencil below on wall tint, in the frieze tint.

No. 4. CEILING tint No. 26, stencil in No. 29, with top part repeated with shellac, edged with lines in shellac.

WALL in tint 20, stencil in tint 30, part of it stencilled in shellac, lines in shellac at the top.

No. 5. CEILING equal parts white and tint 23, stencil in tint 23.

WALL in tint 26, stencil in shellac.

No. 6. Ceiling and wall in clouding and spatter work. It is done with a stippler in tints as described on page 48.

Any of these walls or ceilings described would look well spattered with a stippler or sponge, as described on

page 49, with any similar tint. This spattering will answer very well over plain brush work instead of stippling, and is done very quickly and easily.

Any of the corresponding dark tints may be used for dados.

HOW ALABASTINE HELPS THE PAINTER'S ART.

The painter has been obliged to relinquish to the wall paper manufacturer nearly all the wall and ceiling work, especially the medium class, and of late the fresco painter has been almost driven from dwelling houses and largely from theatres and churches by paper. Why? Because they offered only temporary water coatings and oil paint in place of paper. When the demand came for good work in the medium sized towns, few fresco painters, if any, were there; they had no samples arranged in form to select from or descriptions given for people to determine what they were to have on their rooms, or to arrive at the cost.

Oil fresco work was too slow and expensive and insanitary, as it closed the pores so that air could not pass through and purify the walls—and the smell of paint in the house so many days, or weeks, was offensive to many. Water color frescoing was done with ordinary mixtures, which are only held on the wall temporarily with decaying glue, which must be removed to renew, will spot with clean water, and is likely to rub off or scale soon, and the colors cannot be matched and cannot be patched. Such material was not durable enough to warrant spending time to decorate elaborately or moderately. Wall paper is known to be insanitary, with the decaying glue on its face, and flour paste behind it, and was first improvised to cover old cracked walls, and serve as a printed cheap imitation of real wall decorating, and its old coats should be removed to renew, causing much trouble and expense; yet the people saw no better way.

We help painters to compete with paper. By furnishing this permanent and more handsome coating, which costs the people no more than paper, except when more elaborate; Alabastine sweetens and purifies

the house, never decays, and drives away insects instead of harboring them as paper does.

Decorators who use paper decorations contribute the greater part they receive from each job to the wall paper dealer, but with Alabastine they get nearly all for their work, and the credit for the effect produced.

ALABASTINE, AND HOW IT IS MADE.

The base of Alabastine is made from crystalized rock, which is ground and calcined, driving off the water of crystalization by great heat. This, when mixed with water, sets, by taking up its water of crystalization again, reforming a stone as hard as the original ; this setting is retarded by our admixtures used in exact proportions, to hold it from setting, long enough for the purpose, without changing its texture or strength. This has been accomplished by many years of experimenting and testing in actual work ; the base in setting absorbs these admixtures, and the coat is porous, and is, therefore, kept pure by air passing through.

The base from which Alabastine is made, prepared as above described, is ground and mixed by a special process patented by Mr. Church, separating and polishing the atomic crystals, these are again tinted by automatic machinery, making the Alabastine tints as if they were ground from rock of their color ; pure colors only are used, and not enough color to hide the lustre of the crystals.

The texture of Alabastine on the wall, especially in fine stippling, which is so far superior to anything in the paint line, oil or water colour, is due to this crystal base, made and combined as above explained, so that the coating is in reality a crystal, or semi-transparent coating, though it appears opaque to the naked eye. When minute crystals are separated and examined under a microscope, they are seen to be transparent, while small particles of other white materials, such as whiting, appear black when examined in the same way.

When, for the sake of having walls still more cleanly, people would go to the trouble of washing, as well as coating, they can sponge the dirt or smoke from the

surface of old coats of Alabastine, and then renew with one coat, applying it before the old coat is dry, after wetting by sponging, or they can renew with two coats without washing, and Alabastine being of a purifying nature and porous, as explained, the air will purify it of dangerous matter that may lodge upon it.

THE BEST WAY TO RENEW.

Old Alabastining can be renewed with one coat by preceding it with a coat of water and applying the coat of Alabastine as heavy as it will spread well, after the water strikes in and before it dries.

WASHING DECORATIONS.

We would say a word about washing walls. Spots of smut, pencil marks, &c., may be removed from Alabastine by using a soft sponge dampened with cold water, and rubbing with care only enough to remove the spot, but will not stand scrubbing, while ordinary water coatings will not stand wetting at all without spotting. Soap may be used in this washing of spots from Alabastine and makes it stand more washing, but it must not be used to wash it from anything, as soap sticks it tighter. It has always been supposed, by a majority of people, that the so-called oil-paint tinting is washable. Now it is in fact not cleanable in any way if done in flat oil colors, as is necessary in light shades and best work. It is true that the "oil-work" will stand washing, without washing off, but the paints used are mixed in turpentine mainly, as pure oil paints cannot be used and produce light or delicate shades. To wash the average painted wall will bring out the cracks always found in old walls, and make it show stains, and not as well as though the washing had not been attempted, as it absorbs water and dirt with it; any experienced wall painter admits this to be a fact. The reason paint has been used in place of water color for tinting and frescoing is that it does not chip off or soften (as the whiting or glue does), and does not need to be removed to renew. Both of these advantages are found in Alabastine, without the disadvantages, and better effects are produced.

Where our raised work is varnished, or the smooth raised work is done, such as our tiling, it presents a smooth but not an even surface, and it can be washed successfully, when done in good varnish; also where our fine stippling, which is somewhat rough and yet a smooth texture surface, is varnished, it will wash well; this is the only way to make decorations on plastered walls *really washable*, or so as to realize any advantage from washing, except as in painted wall of kitchen and scullery walls, where perfect work is not expected.

Of the many elegant rooms Alabastined, those done wholly in our tints, reduced with white and in light contrasts, and without relief work, other than the fine stippling, and without colors or bronze being used even in lining, are much admired.

Alabastine is admirably adapted for ladies' use for **decorating bric-a-brac** in various ways, and for such as easels, stands, old picture frames, and the like, using the Alabastine thick, and working it in rough form as explained in directions for relief work (page 25). Boxes are thus nicely covered on the sides for foot stools, &c., old furniture, stands; also rough structures of any kind are thus covered and made to look beautiful. The roughing is done by patting while soft, to draw it up in points, &c., with a knife or paddle. It makes an excellent ground for painting in oil or water colors on canvas, and for plaque work, &c.

ROUGH WORK FOR BROKEN PLASTER.

This may be done nicely and elaborately by using pieces of paper dipped in heavy Alabastine, crumpling it in bunches with the hands as high as desired. The thick Alabastine will firmly hold the paper to the plaster or to the bare laths, and will also join each piece to the former one and hide the laps; old newspapers will answer well for this purpose. The face of the raised portions made as above can then be touched with another lighter tint of Alabastine mixed thin, or with bronze, &c., or it may be left in the tint it was dipped in. This makes a firm and durable decorative finish on the roughest place, even a rough stone wall.

TO COVER SCALING PAINT.

When a painted wall is too bad to do any other way, that is, if too soft, or if it has old scaling paints on, partly scaled off, &c., take cheese cloth and paste it on with heavy Alabastine by forcing it through this open cloth by stippling the Alabastine through it, and Alabastine it at the same time. This will make a complete job and nice work at once with one coat, and makes durable work on quite bad walls, and no subsequent coating is required.

FILLING OLD WOOD CEILING CRACKS.

Old beaded wood ceilings, the boards of which have shrunk, can be filled with Alabastine, if they have been painted, and very easily if they are beaded, though the cracks may be quite large, by mixing it heavy enough to stay in the crack ; a well-worn wall brush is best for this purpose ; the Alabastine should be *no heavier* than needed to make it stay in the crack, and it is brushed in by working the full brush obliquely across the cracks, brushing against the square edge and rubbing it well off from the face of the board ; then brush lengthwise. This last brushing when the brush is not full, will close the crack, and brush out the beads, leaving them clear, though filled in the bottom. A narrow strip of ceiling should be coated from end to end, keeping the lap wet, and stopping on the centre of a board, leaving the last crack well filled. Then begin back, taking another three or four feet wide, and soften, with brush and water, the Alabastine that may have become dry on the board partially coated, up to the last crack filled, to coat and fill the second strip of ceiling.

TAPESTRY.

The suction should be stopped first ; then apply a coat of Alabastine, mixed two cups to one of water, and brush it out well, using a suitable tint to show under the combing, and see that it is quite heavy and brushed thoroughly to stand the coating and combing over it.

This is done in medium combing. It is easily executed with Alabastine, but requires careful work to get a good tapestry effect. It requires two or three men to do a side

wall solid, from moulding to base. It must be combed, both ways, before it sets at all, so as not to drag one combing into the other, and to cut in clean little squares.

Flow the combing tint on freely. First, comb straight or at an angle down the wall, then in large waves the other way, and do it very slowly each time, to let the first tooth of the comb trace in the last mark of the preceding stroke, so that no break is seen, to show the comb widths ; also set the comb with care at the end of the strokes, to continue with a fresh lap without a break. When this combing is done, put an all-over stencil on ; one, two, or three impressions, to show light, or shade, or both, being careful to use the Alabastine only thick enough to cover ; then the three impressions will not fill the fine combing.

For example : Use tint B, reduced one-half with white, for the combing ; use white for first impression ; when it is dry, put No. 79 over it, placing the stencil about one-quarter of an inch to the left (if the light is at your right) ; when this is dry, put equal parts Nos. 78 and B over both, in the centre, for the main figure, leaving a light and shade on either side. Shellac may be used instead of 79 for shading ; one impression looks well alone. Our stencil No. 131 is suitable.

This may be filled and varnished, or flatted, but looks more like tapestry in our tints. It is the finest drawing-room decoration described in this book (in our opinion), and is easily done if care is used. It is well to scrape the fresh combing off, forming a margin of, say, two inches around base, casings and corners, to save working the comb to edges. This margin looks well tinted in the same tint as the combing.

It makes a very handsome and practical ceiling in squares of about two feet, and is more easily done than a side wall. Such a ceiling is done by one man, with a helper to hold the stencil.

The ceiling is first lined in squares, leaving three to four inches margin between the panels, scraping off while soft, back to the lines it has been drawn over by the comb. This band can then be tinted, also lined if desired. Pipe work (see page 27) is nice for the lining.

WALL PAINTING.

STIPPLING UNDER OIL PAINT.

One coat of lead or any oil color, over Alabastine stippling, or combing. makes a good finish, if done with care, and makes a flat finish, nearer washable than **any other dead finish**. It is not perfectly flat, but is rich and even; the oil being absorbed by the Alabastine. When this coat does not come out well, a second one, more flat, will, but the deadened oil coat is best if well done. A pure Alabastine finish is better and more healthful, however, as it admits of "wall respiration." Such a painted wall is better, though much cheaper, than any number of coats of paint alone, and washes much better than paint alone on walls. It pays well to put Alabastine on any wall before painting. (See also pages 28, 43 and 45.)

TO BLEND A CEILING.

For example : If it is desired to blend, say from one tint in the centre to another on the margin, take one cup of the centre colour (say, Nos. 21 and 23, mixed) for one or two widths of the brush; then add one-half cup of No. 23, from a separate dish (mix beforehand for the purpose); then go around with that mixture, brushing into the first; then add another half cup of 23 to go around again; and so on to the outer edge of the ceiling. This is much improved by stippling. Mark one end of the stippler, and keep that end towards the centre of the ceiling. The result will be a more perfectly blended ceiling than can be made with paint or other fresco colors, even if just as well distributed, as such material will not reflect the gradual changes in shades of color as the Crystalline Alabastine tints do.

FOR SCENIC WORK.

It is excellent for canvas, scenery, drop curtains, &c., and makes the canvas practically fireproof; stands more rolling and bending, without cracking, &c., than do ordinary water colors. It reflects light beautifully, showing its lustre by artificial light. See description of deep colors (page 16).

ALABASTINE BRUSHES.

Alabastine is applied with an ordinary brush, but the best brush is made specially for it. Where these brushes are not kept in stock by the dealer we will furnish them. They are better for the purpose than any other for Alabastine or any water color wall-coating brush, and are cheap.

They are light 7-inch brushes, and all *best* selected long bristles. With one of these each brush full will spread farther, and they wear longer, and, being thin, clean more readily; are better and lighter than the best kalsomine or distemper brush. They are excellent for any water color.

STIPLING BRUSHES.

We supply special stippling brushes, the ordinary wall stippling brushes work very well for Alabastine.

CLEANING BRUSHES.

Brushes will wear better in Alabastine than in other coatings, if kept clean, but must not be left standing with it in. Wash them out well with clear water, and once a week with washing soda and warm water; Alabastine has no chemical effect on brushes or anything—the only way it can harm a brush is that particles will adhere to the bristles when they seem to be clean, but soda will remove them. Never use soap to wash Alabastine from the hands or anything; clear water is best, and soap causes it to stick harder.

STRONG COLOURS OVER ALABASTINE.

Where a flat finish is wanted in strong colours, it is nicely produced with Alabastine by coating it with such paints. It is usually done over fine combing, stippling, etc.

A good way is to fill the Alabastine with the water enamel, one coat (see page 28). Then finish with one coat of flat oil color, using a good badger brush, or something of the kind. If two coats are used the filling is not necessary, and the first coat may have more oil in it. A little varnish in the flat color makes it more durable, without using enough to give it a gloss.

PLAIN WALL PAINTING.

HALF CHEAPER THAN PAINT ALONE, WITH
BETTER FINISH AND MORE DURABLE.

Where specifications call for paint for a wall or ceiling, and the clients do not see the advantages of using Alabastine instead, then put Alabastine under the paint; this, when dry, should be coated with good oil paint first, then the second coat will stand out evenly all over the wall.

Alabastine makes a better wall coating alone, however, as well as cheaper and more healthful, and is a quick process; it also purifies, and is sweet smelling. It can be re-coated cheaper than paint can be washed—even if it was practical to wash large painted wall surfaces, and if the old walls were not always cracked more or less.

GROUND WORK FOR PAPERING.

Alabastine makes the best possible ground for paper hangings, where walls have been varnished or painted so that hangings will not hold to them with ordinary paste. It makes an excellent paste for stiff hangings, and should have the Alabastine applied to them, as well as to the wall. It is better alone, however, than any such printed decoration, either plain or in elaborate frescoing or relief work, and is sanitary.

FIRE PROOFING FACTORIES.

Alabastine is the best material for this purpose. No matter how many coats are put on wood, or any solid surface, it will never drop off on machinery, &c., while the building stands. It reflects light much better than ordinary coatings, and its color does not change. It furnishes as much protection against fire as anything can do in the form of paint or coating; our thirty-coat wood samples can be burned away, leaving the coatings whole. It is important to not start with a temporary coating over machinery.

AS A GRAINING GROUND.

It makes an excellent surface for graining on. A room may be "grounded," rubbed smooth, and grained the same day; is more durable than a lead ground, produces

a better wood effect, and a surface much smoother than could be made in the old way, and with much less expense and time than to make an ordinary ground. From one to three coats are used, according to thickness and quality of ground required. When this is dry it is rubbed with sandpaper. This rubbing may be done in linseed oil, or dry and then oiled, if dust is not objectionable; the surplus or unabsorbed oil must not be left to stand on the surface, but wiped off as the rubbing is finished. If a very level surface is wanted, use sandpaper on a block, or lump pumice stone with oil.

To rub with oil, for fine work, apply boiled linseed oil—enough to penetrate through the Alabastine when it is thoroughly dry—then, before the oil dries, rub it with sandpaper or pumice stone, keeping it wet with oil and gasoline or turps (about equal parts), as in rubbing carriage work with pumice stone and water. Wipe the oil off thoroughly when finished.

Alabastine coats, being transparent when oil is applied they aid but little in the way of color for graining grounds. In working over light-colored wood, the white will answer alone, though some add a little of one of the yellowish shades, depending mainly upon the color of the wood for ground color, then bringing the exact color with shading. This is found preferable to painting on top of the Alabastine surface to produce the exact color, as the oiled and rubbed Alabastine surface is the best possible surface for graining upon and to receive varnish.

In working over old graining, or any such color too dark for ground work, the best way is to apply a coat of paint first, sufficient to produce a fair color for ground, and then put the surface on top of that with Alabastine, which, being transparent, somewhat, allows the color to show through, and will fill the cracks and level the surface, and then a perfect and smooth Alabastine surface is left to grain upon.

While Alabastine fills cracks and completely hides them in this way, it is well known that the old cracks are likely to continue to open in time; it is, therefore, much better to burn off the old work to start with. It has been

found from long tests that the varnish on front doors, store fronts, &c., holds its lustre better and stands much longer without cracking when applied over this surface than over any other, and the surface itself **will never crack**. It being a stone surface, produced independent of oil or anything to shrink.—the oil being applied to and absorbed by the Alabastine after it has set upon the surface and cemented together—shrinkage is impossible.

STOPPING FOR WOOD, &c.

Alabastine makes a very convenient and practical stopping for open joints, such as may be found between Asbestos slabs and panels, Uralite, &c., saving the time usually expended in trimming these slabs. also for woodwork and for rough surfaces as described on page 48. Use a knife and stop as with ordinary putty. Mix in cold water to the consistency required, mix as much as will be used within one hour. Let dry overnight before painting over it, where holes or cracks have been filled with Alabastine, a longer time must be allowed for drying than for brushwork.

E. Q. SURFACER FOR CARRIAGES.

Send for full description of E. Q. SURFACER for carriages, &c. (a special quality of Alabastine adapted for such work.) It makes a perfect surface, ready for the color and varnish, the second day from the wood, and more durable than can be made with paint—used about as given above for graining grounds. Ask for testimonials on this carriage painting.

A PINE FINISH.

For a cheap and nice pine or deal finish, it is unsurpassed. Quite a heavy coat of the white, or if colored a little, will disappear when varnish or oil is applied. It must be dry before varnishing. The grain will show very clear, and the next coat of varnish will stand out, and the job will prove durable. This can be treated by rubbing in oil or by using varnish, two coats without rubbing.

AS A CHERRY STAIN.

Put a thin coat of No. 31 on a piece of pine or deal, and when dry, varnish it with one or two coats, or oil first and then varnish, and you have a good cherry stain, and one that also holds up varnish. By using a little white in it, it may be used heavier so as to have more body to smooth or fill the wood more; by using a little of shade B (yellow) the stain may be toned to a softer cherry; also a little of any color may be added to vary it.

AS A WOOD FILLER.

It makes a good wood filler to simply use as any other base in making oil fillers. Elegant work may be done by applying a coat and rubbing it, in oil or dry, as for graining ground, &c. (page 46), until so little is left on that a coat of oil or varnish will clear it. This filler will hold up varnish better than any other known to the art, and will do well without the aid of shellac, and will preserve the varnish longer (this has been thoroughly proven) as well as making a better gloss with same amount of varnish. It may be colored by the finisher as he would color any other white base, and, as it is very transparent, his colors work well. If enough is left on to dull the color of the wood some, then bring the color back by a stain on top of the surface before varnishing.

CLOUDING.

This is very easily done, and is adapted, not only to very fine decorative work, but for rough and badly stained walls. Take two or more tints, using No. 23 and No. 39, for example, dipping the brush first in one and then in the other, as the work goes on, brushing the two together, either blended or as it happens to come. A spattering of Nos. 21, 28, or 27, or all of them, over these shades thus applied would look well, using a stippler or sponge.

It is quite fascinating work to use a sponge alone on a wall, with two or all of the tints above mentioned (or others in harmony), applying it either in heavy blotches or finer work; by patting the sponge on something as taken from the dish, the work can be regulated. It is not easy to make a mistake in this sponge work,

and it covers stains and rough work. A ground tint behind is a help, even if rough or clouded; one not having had a chance to dry out clear may be easily treated in this way.

ALABASTINE UNDER CARPETS.

A heavy coat of Alabastine brushed in the cracks of floors of bedrooms before laying carpets will exterminate all vermin, keep them out of the floor, and sweeten and thoroughly disinfect it, and if the walls and cracks around the casings are thus filled (even if to be papered) it will be more healthful. Alabastine alone makes a better finish and more healthful than paper, for the walls. This coat on the floor, without paint over it, will not stand scrubbing, but is better with simply sweeping when carpets are taken up, than to wash the bare floor, throwing the dirt in the cracks and under the base. If the Alabastine is scrubbed from the surface of the boards, it will stay in the cracks and the grain of the wood, and still be effective as a purifier, and it will stand considerable washing. Vermin will not stay on anything coated with Alabastine. If this is only used one or two feet in width under the border of the carpet it is a great help, and if this part is to be painted, for rugs, it is used under to fill the cracks and the grain in the wood.

FOR PICTURE RODS.

Instead of buying the gilt moulding, or driving nails into walls to spoil them, send to a wood-working factory, and get some raw mouldings adapted to hold picture hooks. To make nice rustic hooks, bend up large wire, and dip it into heavy Alabastine (it is better to dip the wire first in paint, and dry it, to avoid rust), and rough it as desired.

First, coat the moulding heavy with Alabastine, then nail to the wall with wire nails (it is not necessary to make close joints, as they can be filled with thick Alabastine); then, after the decorating of the room is done, take some very thick Alabastine, and pile it on, poking it into a rough or rustic shape. This can be made very rough, or slightly so, as desired; then it may

be bronzed on the raised points, if desired, while it is wet. A good way is to touch the high places with a light coat of another tint or the same tint with white in it.

COTTON CEILINGS.

This construction and decoration combined is valuable in countries where plastering is expensive, and when time is limited.

Take light cotton material ; sew it together to the size of the ceiling, or side wall, and tack it to strips of wood, around the edges or corners only ; then apply one coat of Alabastine, and you have a perfect finished ceiling, and the cotton is thus made fireproof.

The ceiling will sag, or drop, somewhat in the centre, but evenly and not noticeably.

For side walls, have the wood strips deep enough to keep the cloth away from the body of the wall, to prevent the Alabastine sticking it fast in places.

The writer once transformed a rough old blacksmith's shop into a finished office in one afternoon in this way, over the joists and bricks and stone walls, and until touched it was thought to be nicely plastered and tinted.

It can be re-tinted from time to time, and, if wet first, can be re-done with one light coat. (See page 20.)

CHURCH'S QUADRUPOD.



Our object in selling this convenient device is to make Alabastining more easily done by one man, and to enable him to do the work at less expense.

It has always been customary to send two men from a shop with a conveyance and two step ladders, or two pairs of tressels and a plank, to tint or whiten even one small room. With the above **one man** can easily Alabastine the average house ceiling or wall alone, having no plank to handle.

With two of the No. 2 Quadrupods (which are six feet long) **two men** can easily reach and coat a stretch of ceiling **20** feet wide, and from that width down to

3 feet, and they are adjustable (by 4-inch holes) to rooms from 8 to 13 feet high. No bolts, nuts, screws, or catches of any kind to adjust; looping a cord in two places fastens it up, or will let it drop apart. The legs are dropped into iron sockets, and firmly held by tension;

The Quadrupod effects a great saving for Alabastiners and all painters; also finishers, lathers, ceiling, paper-hangers, plasterers, carpenters, awning builders, etc. Send for circular illustrating it.

For example, when two men are working together, coating a ceiling, one man can move without waiting for the other, and can move around obstructions, or in a window, without taking down a plank or ladder as in the old way, or disturbing the other man.

The regular size (No. 2) is 6 feet long, and is adjustable to easily reach ceilings from 8 to 13 feet high.

The weight is about the same as a step ladder for a room of the same height, and takes up much less room when taken down. With two of them, and a boy to move one at a time, a man need not descend from the scaffold to coat a ceiling.

ONE MAN ALABASTINES ALONE.

One man can do plain tinting more evenly alone with Alabastine than two can do with other water-colors, if he has a quadrupod, and will follow our directions. One man can tint and stipple alone in Alabastine, producing a better effect than can be done at all with any other mixture known to the art, but two can do stippling better. Adding the other many advantages, Alabastine effects a great saving for painters, and enough to enable them, with our assistance, to successfully compete with wall paper and other hangings, which they could not do with paint and ordinary water color.

SIGNS, TO SURFACE THEM.

Alabastine makes a quick (and the most durable) surface for sign work, for exterior use. See page 46 to make the surface. It is valuable also for ticket writing.

CEMENT SKIRTINGS AND CORNERS.

The trouble usually experienced in painting cement skirtings, corners, &c., can be avoided by first applying a coat of Alabastine, the paint may be applied as soon as the Alabastine has dried. If a rough cement surface is to be made smooth apply a number of coats of Alabastine and sandpaper it down smooth when dry, then apply a coat of paint containing a surplus of oil and turpentine, there should be sufficient oil to penetrate the Alabastine thoroughly, or as an alternative oil the Alabastine coat before painting.

EXTERIOR PAINTING.

AS A PRIMING UNDER PAINT.

This has proven, on ten years' trial, the best, as well as a cheap, priming under paint, but it must be used as directed to get durable exterior painting. It must be used thin, not kept mixed too long, and *pure oil paint only put over it for first coat.* It will not be injured if rained on some before painting over it. if thoroughly dry when the paint goes on.

BRICK PAINTING.

One coat of tint 31, mixed thin with water, and one of red, mixed thin with oil. makes the BEST RED BRICK finish, and very cheap. The Alabastine must be very thin for unpainted absorbent brick, from four to seven measures of water to one of Alabastine (mixed thick at first, then reduced as usual). This can not be done as well with two coats of paint over Alabastine (or any number without it), and must not have two of Alabastine together. To get this superior

flat, but rich, finish with one thin coat of each, care must be taken to stop on joints, to avoid doubling on laps, and the occasional hard bricks in walls should be touched with thicker Alabastine as the coating goes on, then brush the paint off from them a little before leaving the stretch, if you see that the Alabastine is not absorbing the oil enough to deaden properly. This is the cheapest as well as the most durable and best-looking red brick job, and but little work. All it requires is attention to details. Note what you have when finished—what you cannot obtain in any other way—**a dead finish with pure oil paint.** It requires but very little oil color, as the Alabastine holds it from striking into the brick; it must go through the Alabastine, however, and this is why it must not be used thick, also the paint must be used thin and plentifully. It is well to use, say, one-half pint of turps, or gasoline, to each gallon of oil; the Alabastine must be dry before painting, but wetting and drying does not hurt it. We have this standing eight years on brick buildings, looking about as well as when first applied.

This is the best and cheapest way to paint rough, absorbent surfaces. The second coat of paint over it always stands out good, and better than three alone, on anything. Light-coloured brick painting requires two coats of paint. For priming wood for exterior painting only one thin coat is used under the paint, and for old, absorbent wood, about three to five measures of water is used to one of Alabastine, and for some surfaces more water. It must be thin enough, also the coat over it, so that the oil in the paint will thoroughly fill the Alabastine coat.

NOTE.—To illustrate the peculiarly absorbent nature of Alabastine and its power to hold paint out, coat a piece of blotting paper, and when dry put a coat of thin oil paint or boiled oil over it, and when well dry varnish it: the oil will go through the Alabastine and **not through the paper.** This gives the dead finish, and the varnish will stand out full on it.

FLOOR PAINTING.

The most durable and cheapest floor painting is done with one thin coat of cold-water Alabastine and one or two of **pure oil paint.** One is best if it covers

to suit, as it makes a **pure oil** paint finish without the gloss, while a second would require some turpentine and dryer. Light-coloured painting of lead, etc., requires two coats to cover well. One coat of oil and dry ochre does well. For a bare floor, the Alabastine should be thinned to about $2\frac{1}{2}$ parts of water to one of Alabastine. Observe remarks (page 53) about using the Alabastine and paint thin for durable painting.

ALSO FOR ENGINEERS AND PATTERN MAKERS.

Alabastine has proven very convenient and effective for filling corners or angles of patterns.

Mix it thick, and rub on with the hands, or a tool as desired, and sandpaper it when dry.

It is also excellent for filling or surfacing patterns before spirit varnishing.

It is also especially adapted for surfacing castings for painting ; this saves a large amount of filing.

This advantage has been mentioned by the Fairbanks Scale Company, of America, who have used it extensively, and it has proven very durable. (See page 46 for surfacing method.)

COVERING STEAM PIPES.

This method is more effective than any other, and is cheap and easily done by anyone :—Mix the Alabastine thick, two and a half measures to one of water ; take wrapping paper of fair heft in pieces of about one foot in size, any shape ; dip this in the thick Alabastine, and wrap it around the pipe in crumpled shape, pushing it into raised sections, with the bends about one inch high. When this is dry, it will have adhered firmly to the pipe, and become very stiff and hard ; then dip other pieces, and fold over the first work. This forms open air spaces between the first paper and the pipe ; also between the two layers of paper ; and this, with the highly non-conducting nature of Alabastine, is more effective than a solid covering of some thickness would be.

This is adapted to working around bends, curves, corners, etc., and all intricate forms, and is very durable.

FOR METAL ROOFS.

Inside and Out.

If you have trouble with paint scaling from the under side of metal roofs of verandas, etc., Alabastine will prevent it when used alone or under paint.

When used for coating the outside of roofs of metal or other material where the hot sun renders the rooms or verandas too warm, Alabastine alone has proven invaluable and very inexpensive.

This has been well tested in hot countries with very gratifying results—it will stand well on metal so exposed one season without paint over it, and holds well on slate, tiling, wood, etc. If the iron is not galvanised or painted it would rust badly with Alabastine on without paint over it. Before using Alabastine as a priming for Exterior Painting, read page 53.

JELSTONE.

Patented.

See booklet, describing Church's Jelstone—a cheap distemper, a dry powder for use in cold water, similar to and better than best whiting and size used by decorators. It saves more in time and waste than its whole cost.

Also Jelstone "Clearcole," a dry powder for cold water, for use as a first coat or "Clearcole."

Correspondence with Decorators is earnestly solicited

ALABASTINE LITIGATION.

A licensee was appointed by Mr. Church in the year 1889 to manufacture Alabastine in England on royalty. Mr. Church subsequently brought out an improvement, on which the licensee took out a patent without authority. This led to litigation, and by order of the High Court of Justice this patent was revoked on the ground of fraud, and a new one was then issued to Mr. Church (the first English patent ever issued in lieu of one revoked).

On account of the peculiar nature of the case, and the English custom which prevents a client instructing counsel direct. Mr. Church, though not a lawyer, acted

as his *own* counsel, questioning the witnesses, and making the arguments. He also obtained special Act of Parliament in 1899 relating to this patent.

The great importance of this patent is obvious to those acquainted with the line, as it contains the first description or suggestion of such a dry compound adapted for producing an adhesive coating by adding cold water only.

Church's original Alabastine was first patented in United States, 1875, and improvements later.

With Church's Alabastine and Jelstone, one is ready to compete, to advantage, with all grades of wall and ceiling coating and decorating, from the cheapest whitening to the best and most durable decorative effects, including frescoing and relief work as described in detail in preceding pages.



This Book is intended for Advanced Decorators only, to enable them to use Alabastine to best advantage for the many kinds of work for which it is adapted, and only causes confusion when distributed among those using it for plain work only.

ALABASTINE-OPALIA is for heavy relief only and is not adapted for its groundwork. Our regular Alabastine is the only safe water coating upon which to apply relief work.

We have letters patent covering Alabastine in its cold water form, also methods for making. See page 55.

See "JELSTONE" mentioned on last page.

ALABASTINE CO., BRITISH, LTD.,

CHURCH STREET (*Near Oval Electric Station*)

SOUTH LAMBETH,

LONDON, S.W.

M. B. CHURCH (Originator), Managing Director.

WONDERFUL

But TRUE . .

Alabastine is best for, and should be used on, **every part of a building** requiring to be Whitened, Tinted, Painted, Varnished, Filled, Grained or Papered outside or in, from floor to roof; it is used under the Paint, Varnish and Paper; but makes a better finish alone for interior walls. Refer to index to find detailed explanation about these different uses for **Alabastine**, also the saving and improvement it effects. Conservatively stated after practical use many years.

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